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Mr. Harold Weisberg
7627 Old Receiver Road
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June 1, 2000

Dear Mr. Weisberg,

Thank you for your letter of May 23. I appreciate your no-nonsense remarks.

Thank you, too, for including your telephone number. I understand that you do not wish to waste time; nor do I. Before I pick up the phone and call you, I will reply to some of your comments and try to explain my project a little better.

Toward that end, I will lay all my cards on the table. I intend to contact as many early researchers as I can, and talk to all of those who are willing to talk to me. I mentioned in my previous letter only those critics whom I have either talked to or who have agreed to talk to me in the future. There will, I hope, be many more, and indeed I am awaiting reply to several letters like the one you received from me. Sylvia Meagher's work is well known to me, and of course I will discuss her important contributions.

This project is not an assassination book in the usual sense. I am attempting to document the grassroots response to the Warren Commission's work. At present, I am trying to reconstruct, as just one area of this, the events of 1964. This reconstruction is far from over. So far I have used the personal correspondence of Vince Salandria and a Harold Feldman article entitled "The Unsinkable Marguerite Oswald" (*The Realist,* Sept. 1964) to reconstruct a trip to Dallas on behalf of Mark Lane. I am trying to locate George and Patricia Nash, who travelled to Dallas in summer 1964, interviewed some important witnesses, and published an article in *The New Leader* (Oct. 12 1964) called "The Other Witnesses."

I also have extensive material which will allow me to discuss serious critics who are now deceased, such as Thomas Stamm, Griscom Morgan, Maggie Field, and Penn Jones.

You ask what books I have read, in particular the Warren Commission material. I have not read the Warren Report in its entirety, nor have I read the entire 26 volumes. I have read extensively in both. I do not pose as an authority, but I would not pursue this project if I were not sufficiently comfortable with the material.

As to critical books, I have read many of them. There is a lot of junk that I won't bother to mention. Of yours, I have read the first *Whitewash* and am familiar with the rest (except the King book). I have read both *Accessories After the Fact* and *Rush to Judgment,* and consider them both important. Of more recent vintage, I have read *The Last Investigation* and consider it an important and honest book. These titles constitute just the tip of the iceberg.

Please pardon my presumption, but your letter suggests to me that there isn't much I can say to demonstrate my seriousness of purpose. I hope that I am wrong. Without identifying

him, you called one of my subjects a "nut," but it seems to me that one of the truisms in this case is that there has been considerable enmity among some critics.

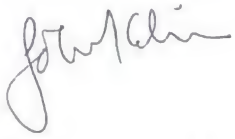
Assuming I am correct, I would hope this does not prevent you from participating, even in a small way, in this project. Of course you don't know me and owe me absolutely nothing. But I don't think a project like this has ever been done. It will be weaker if you are not a part of it. I want to recognize the critics as a group, and give them the credit that I think is their due—your due.

I will not make any undue demands on your time. I understand the limitations your health places on you. I wonder if I could pose several general questions to you, which you could answer, in writing, at your liesure? My feeling all along has been that written replies would afford a subject a greater chance for reflection before answering. (Telephone interviews, on the other hand, might be less intrusive, in the long run.)

If, Mr. Weisberg, you could answer some general questions—such as your views on JFK when he was in office, and your activities during the first year after the assassination—then your body of work would speak for itself.

I hope that you are able to provide me with a few comments.

Sincerely,



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PS
You deserve to know that I am an essentially unpublished writer and am purusing my project with no guarantee of publication. I have no agent and no contract, and for that matter am a complete outsider in the publishing industry. What I do have is a background in journalism, and confidence in my writing skills. I am determined to tell what I believe is a valuable story—a secret history of this country.